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Optimization Learning of Dance Low Class Student in Elementary Schools Through the 3N Model (*Niteni, Nirokke, Nambahi*)

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Abstract

Improved learning outcomes of dance art need a learning models that are adjust teacher and student needs. One of model that can be applied is 3N. The 3N model is done by seeing, imitating and adding (*Niteni, Nirokke, Nambahi*). In special classes, there is a class in high-class courses. There is a disregard for the N that exists in the 3N learning model in low class, which is not in adding step (*Nambahi*). The purpose of this study is (1) to analyze the effect of 3N in learning of dance low class students in elementary schools, (2) to describe the appropriate dimensions of optimizing learning of dance low class students in elementary schools using the 3N model. The research method used is a mixed method namely quantitative and qualitative with sequential exploratory structure. This research uses purposive sampling. Data analysis techniques use the 3N learning model principle. The results of the research and data analysis can be concluded (1) there is a significant influence in use of 3N towards learning the result of dance low class students in elementary schools, (2) there is a dominance of 2N of 3N in application learning of dance low class students in elementary schools.

Keywords: 3N (*Niteni, Nirokke, Nambahi*), Learning of Dance

Introduction

Based on 2013 Curriculum learning dance in elementary school is included in the learning material. However, learning dance in elementary school from the results of research conducted by the authors in Malang City shows that 70% of dance learning is still limited to extracurricular activities. This happens because of the limited knowledge and experience of teachers in teaching dance as an SBdP (Art and Culture) content in 2013 Curriculum. Based on several studies from the results of previous research conducted by Cicilia (2017), explained that learning dance in elementary school in Malang is still limited to the books text and even because the teacher's limited knowledge is not delivered according to the expected material, so students are less active in learning dance art and student knowledge is still limited to the teacher's ability.

Art has been shown to increase active participation (Goldberg, 2005), helping effectively teach to various learning styles (Rabkin & Redmon, 2004), and grow the creativity and self-expression (Boyd, 1980). In addition, art can stimulate critical thinking, help form knowledgeable sociaty, and positively influence children's development in learning (Stokrocki, 2005). Some views on dance functions according to Betsy Cooper (2011) include; (1) dance is fun, (2) dance is catharsis and therapy, (3) dance is a way to expressing, defining, and affirming one's identity.

Art integration can provide a unifying quality of teaching or learning experience, but often interpreted and implemented in an inappropriate manner. Teachers may have good intentions when trying to incorporate art into a class, but become problematic when art is not sufficient or needed. Because art is often regarded as "playing", not enough time, space, material, hope, and not increase knowledge. In addition, many teachers do not have art integration knowledge, because that is not part of education.

An innovative learning model and paying attention to the teacher's ability to use it can improve student learning outcomes. Based on the above problems in the learning of dance, of course, a learning model is needed that a learning model who pay attention to the ability of the teacher. According to Betsy Cooper (2011) through his research explains that, the model "Emboid Writing" is a very simple model where students are invited directly in the exploration process through observations which are then written in written language so that students become part of the dance. In addition to the model, there are other alternative models that can be applied in the learning of dance, namely the 3N model. The 3N model steps are observing, imitating, and adding (*Niteni, Nirokke, Nambahi*).

The above description is the basic of the interest of the writer in reviewing this problem through a scientific study focusing on the following problems: (1) analyzing the influence of 3N in the dance learning of low class students in elementary schools, (2) describing dimensions that influence the optimization dance learning of low class students in elementary schools use the 3N model. The results showed 3N as one of the models of dance learning with the steps of observing, imitating, and adding (*Niteni, Nirokke, Nambahi*). This article is still limited to the 3N concept in learning dance for low class in elementary school, it is expected that various things can be developed during the study of 3N model development in other knowledge fields and different levels of learning.

Dance in Learning in Elementary School

Dance in school is a tool to provide opportunities for children to experience their contribution to dance in developing their personality and the growth of artistic sensitivity naturally. This statement needs to be realized by a teacher in formal school, so that dance learning contributes to the development of the child's personality. The art of dance as a medium of education according to Hidajat (2005: 13), That was as body recognition, body formation, self-socialization, growing personality, exploring characteristics, communication, recognition of cultural values.

Another opinion said that the art in thematic learning was integrated in the learning activities, the art content of dance, music and fine arts was found in the material content in thematic textbooks.

> Art education in children is found in the subjects of SBdP (Art and Culture) which covers several fields of art, including: a) fine arts that aim to develop children's knowledge and skills to produce works of art in the form of sculptures, paintings and so on; b) the art of music includes the ability to master vocal, play musical instruments and appreciation of music; c) theatrical arts, including the skills of bodybuilding, thought processing, and sound processing whose performances combine elements of music, dance and acting; d) dance includes mastery of motion skills based on body work both with sound and without sound stimuli, and appreciation of dance movements. (BSNP: 2006).

The Role of Art Education

Art education is also expected to create a balance between artistic, aesthetic, and logical values of students that are adapted to their development. With the balance between the three values a student can obtain complete learning as a provision in people's lives.

Art education in elementary schools is related to the media of expressing the values of beauty and creativity for the world of children. At the elementary school level, namely the age of 7-11 years,

cognitive development of students is still classified as not optimal because primary school students need concrete things to understand what is being taught. According to Syah (2014: 72) "Children aged 7-11 years are able to think systematically about objects and concrete events". So that in learning art education can be used as an intermediary to change things that are difficult to learn to be real and easy to be understood by children in elementary school. Besides being used as an intermediary in learning in art education classes can also be implemented through gestures that have aesthetic value.

Clarify the above opinion, Read (in Triyanto, 2017: 87) which says that art education can be carried out through two approaches, namely: education through art and education in art. Educational approaches through art can be held in public schools. Meanwhile, the approach to education in art is held in vocational special schools. Based on this opinion, the elementary school level still tends to the education through art approach.

Focus on Art Education in Elementay School

According to Overby and Bradley (2007: 24) the main focus of art education is the formation of creativity, training creativity, seeing contextually the needs of children, calculating movement with age, and implanting artistic value in children. At the elementary school level, art is seen as a creative experience that contributes to children's development. Art education in elementary schools has a role to develop children's personality. As an effort to realize dance learning in schools it is necessary to pay attention to the material, methods, media, and strategies used by teachers (Masunah & Narawati, 2003: 264). Art education is a conscious effort to prepare students through guidance, teaching or training activities to be able to master the ability of artistry in accordance with the roles played (Kasiyan, 2008: 5). Ministry of National Education (2007: 2) conceptually states that art education is multilingual, namely the development of students' ability to express themselves creatively in various ways and media, by using visual language, word language, sound language, language of motion, role language, and various possibilities combination of them.

3N Model (Niteni, Nirokke, Nambahi)

From the results of research conducted by Cicilia (2017) the 3N model on paradigmatic construction can also be constructed from the existing scientific learning model in the 2013 Curriculum. The concept of niteni can be constructed from a scientific approach to the observation procedure, where the observation procedure is the student's activity that identifies through the visual sense (reading, listening), hearing, listening, taste and touch when observing an object with or without aids. The form of learning outcomes from observation activities is that students can identify observations.

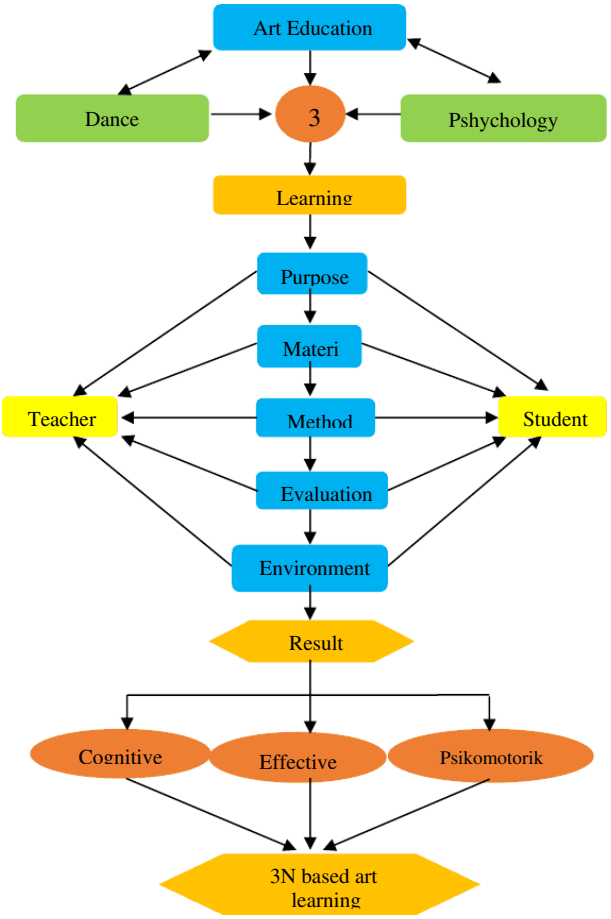
While *Nirokke* can be built from a try procedure on a scientific approach, because this procedure tries to be an activity of students at the stage of processing data in the form of a series of physical and mental activities with the help of certain equipment. The forms of data processing activities include classifying, sorting, calculating, dividing, and compiling data in a more informative form, as well as determining data sources so that they are more meaningful. Furthermore, students analyze the data to compare or determine the relationship between the data that has been processed with existing theories so that conclusions can be drawn and or the discovery of important principles and concepts that are meaningful in adding cognitive schemes, expanding their experience, and insight into their knowledge. The equality of *Nirokke* by trying can be shown in the process of students analyzing the results of observing (*Niteni*) to be processed with the material given by the teacher and realized by imitating students.

Communicating, namely the activities of students describing and delivering their findings from observing, questioning, collecting and processing data, as well as trying to be addressed to others both verbally and in writing in the form of diagrams, charts, drawings and the like with the help of simple technology tools or information and communication technology. The relationship in the stage of communicating with the *Nambahi* stage in the 3N model lies in the students' ability in describing and

conveying their findings, because at the stage of the process of communicating there is a process of creativity added.

Literature Review

The interdisciplinary study used above can build a theoretical framework that can be explained through the following figure:



Theoretical Framework Picture

Based on figure 2.2, it can be explained that the theoretical framework is built starting from art education which is supported by three disciplines namely dance, psychology, and education which will discuss all the problems of learning dance both for students and the problems faced by the teacher, who later adapted from Model 3N (*Niteni, Nirokke, and Nambahi*) applied in dance learning. The learning process of dance includes components of learning, namely: goals, material, methods, media, evaluation, and environment that produce learning outcomes including cognitive, affective, and psychomotor aspects. Based on this, a 3N learning model based on local wisdom is obtained. Based on the theoretical framework above, it can be shown that dance education using the 3N learning model can produce active, creative and appreciative students in accordance with the demands of the K13 curriculum.

METODOLOGY

The research method used is mixed methods, with sequential exploratory design, namely qualitative data collection, qualitative data analysis and continued with quantitative data collection and analysis. The main priority of research is qualitative. Quantitative data findings are used to strengthen or support qualitative data analysis and interpretation (Tashakkori & Teddlie, 2010: 204., Creswell, 2013: 5). The research design is shown in Figure 1.

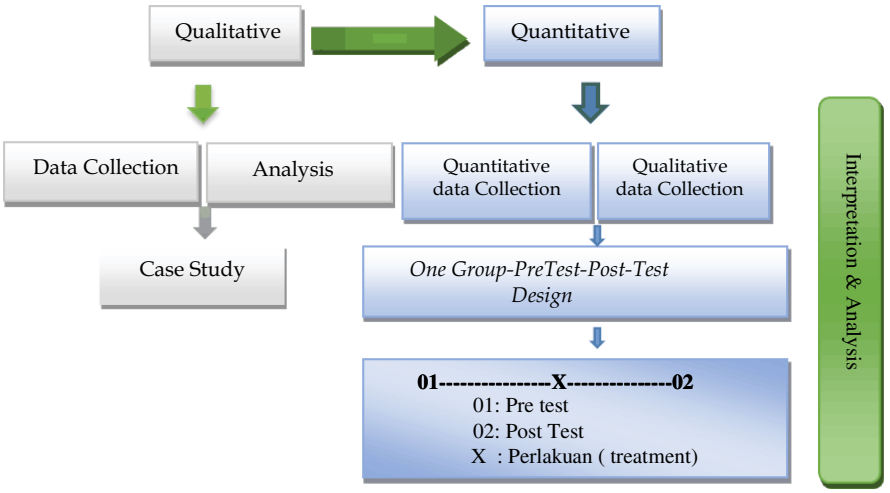


Figure 1. Mix Method Design, Sequential Exploratory Design
Creswell, Tashakkori & Teddlie

The purpose of the mixed method selection (mix method) is first, quantitative methods are used to strengthen the analysis of the influence of 3N in the learning of low-grade dance arts and qualitative findings. Second, it allows researchers to describe dimensions that influence the optimization learning of dance low class student in elementary school.

Data collection was conducted on low class students in 5 Malang City Elementary Schools. The sample in this study used purposive sampling, which is the selection of non-random samples obtained by certain considerations which are generally adjusted to the purpose or problem of the research.

Result and Discussion

The Influence Of 3N On The Learning Of Dance Low Class in Elementary Schools

The learning of dance which is measured in this study is all responses given by students in the form of actions, words, and learning outcomes. The test results show that the mean pre test (control) is 107.36 and the mean post test (experiment) is 51.9. Mean gain and t-test indicate that the subject 3N model is higher than the pre test (control) results from the post test (experimental) results. This difference is due to several factors. First, the emergence because teachers still do not fully understand the learning model and students have limited ability to learn dance because of the diversity of students' talents. Second, there is a student's dependence on the example given by the teacher. Giving examples

from the teacher will bring limited abilities to the teacher's example. Comparison of mean values, t table & t calculate the effect of 3N in learning art dance for low grade students in elementary school as seen in the table as follows.

Table 2. Comparison of Mean Values, Tables & Calculations
The Influence of Model 3N on The Learning of Dance Low Class Students at The Elementary School

№	Variable Measured	Difference *Mean*		T Count	T Table
		Control	Exsperiment		
1	Model 3N	62,227	51.95	27.9	2,080

For 3N variables and dance learning variables there are significant differences between pre test (control) and post test (experiment), because the mean and t test obtained t count> from the t table value. 3N in this study are all subject responses related to the application of the 3N Model in learning Dance. T-test results show that the mean post test (experiment) 138.91 is greater than the acquisition of mean pre test (control) 107.36.

This difference is due to several new innovations which are the result of collaboration between researchers and low-class teacher managers at the Elementary School level, including facilitating teachers and students to provide video references as observable material and active polytron speaker media placed in class. Model 3N (*Niteni, Niroake, Nambahi*) in the low class elementary school class The teacher started by giving apperception about the previous material. Students listen carefully to the teacher's explanation. From this description it can be seen that there is an application of *Niteni* or observed by teachers and students. Next, the teacher acts as a model that provides examples of all movements. With the help of audio media, the teacher makes movements according to the song, the song "Menanam Jagung". From this description it can be seen that the 3N model at the stage of observing and imitating (*Niteni* and *Nirokke*) applied by the teacher to students can influence the learning of dance. This is shown by the results of the teacher's understanding in the use of the 3N Model in learning dance is easier because the teacher has a reference to give more and easier examples. While the students at the time of imitation become difficult because the media can be observed repeatedly to be imitated.

The Process Of Learning Dance Low Class With The Concept Of Niteni, Niroake, Nambahi in Elementary School

In connection with Bandura's theory in observation learning there is a modeling process that has several steps that must be followed, including: Attention, memory (retention), imitation (reproduction), and motivation. The following explanation of these steps is based on observations made by the researcher: (a) Attention is that students begin to pay attention to the explanation given by the teacher. (b) Memory (retention) students associate the explanation delivered by the teacher with the experience and knowledge of each student. (c) Imitation (reproduction) teachers give examples of creative dance movements that exist in everyday life. (d) Motivation, the teacher gives an award in the form of a star attached to the achievement board.

Agree with Albert Bandura's theory, the theory presented by Bloom in Akbar (2016: 11) The cognitive domain consists of six types of behavior, namely: knowledge, understanding, application, analysis, synthesis and evaluation. Teachers and students have reached the C1 and C2 domain levels.

a. C1 (Knowledge)

At this stage the teacher explains the material of creative dance. The teacher explores what students know about the stages of archery and birds flying. The teacher appointed several students to mention the answer.

b. C2 (Understanding)

At this stage the teacher measures the level of student's understanding by giving examples through other basic movements in the material. After students go through the *Niteni* and *Nirokke* stages, the teacher measures.

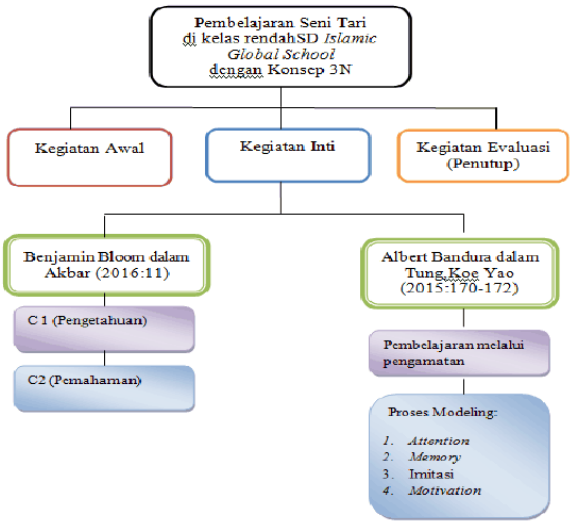


Image Adaptation learning dance art in the low class with Bloom's domain level concept and Bandura's social cognitive theory

Broadly speaking, based on the results of the above explanation, the dimensions that influence the learning of dance in low class at the elementary school level use the 3N model, namely *Niteni* and *Nirokke* or imitate which has equality with the bloom and bandura domains in C2, namely observation and imitation.

Conclusion

The use of the 3N Model in the step of observing and imitating dance learning is easier because the teacher has more references to give examples and is easy to implement. While the students at the time of imitation become difficult because the media can be observed repeatedly to be imitated. This means that 3N has an effect on learning the art of elementary school students in the low class. Dimensions that influence the optimization of art learning in low grade students in elementary schools using the 3N model have equality with the Bloom and Bandura domains in C2, namely observation and imitation.

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